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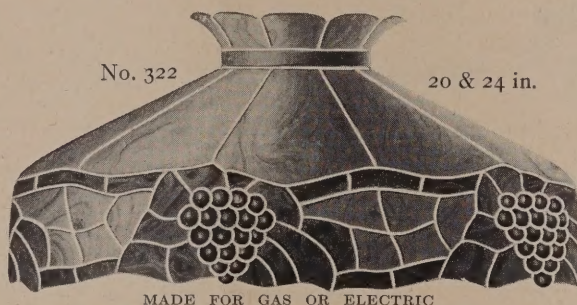
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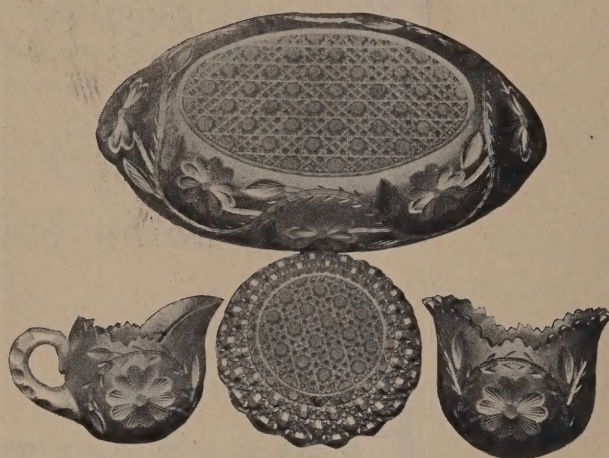
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Mexican Majolica—Metropolitan Museum, New York. For text see page 9

POTTERY & GLASS

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NEW YORK, JULY, 1911.

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Pointers on Pottery

Part VI.—Belleek—How an Obscure Village Impressed its Name Upon the Ceramic Industry of the World—Composition and Character of the Ware—Process of Manufacture

By Charles F. Binns

ABOUT the year 1863 there was discovered in Ireland a deposit of feldspar of good quality. Samples of this were sent to the Royal Works at Worcester and from the material a clear, yellowish porcelain was made. Two Irish gentlemen, Messrs. McBirney and Armstrong, interested themselves in the matter, and a small factory was erected at Belleek, a village near the western Irish shore. Here at a bend in the river was a small island and the stream was utilized to turn a large wheel which provided the power for the works.

Ivory porcelain had been made both at Worcester and at Stoke-on-Trent and the proprietors of the manufactory at Belleek sent to the latter place for workmen. Several men were persuaded to make the journey to Ireland and with their aid the porcelain was produced. The work consisted to a large extent of models adapted from the creatures of the ocean. Shells, corals, sea urchins and the fanciful forms of sea horses were laid under contribution and the shell-like effect was heightened by the use of a pearly lustre laid over the glaze. Lustre was at this time a novelty and a French firm manufactured the preparation. To such an extent was this used that at one time all lusted ware went by the name of *Belleek*.

The first ware manufactured was a compound of feldspar and china clay. It was quite yellow in color and the pieces were made extremely thin. The glaze contained a large percentage of lead oxide and was, of course, very fusible and brilliant. For some years the production was continued with success, but other novelties appeared and the demand decreased.

One of the men concerned in the successful development of this ware was William Bromley, who in 1883 came to America and was employed by Messrs. Ott and Brewer, of Trenton. Here he introduced, with Mr. Brewer, the manufacture of Belleek, retaining

the old name of the Irish village as the name of the ware itself.

Attempts were made to get rid of the yellow color which was characteristic of the early ware and this was partially accomplished by the use of a *fritt*.

Fritt is the term used by potters for any substance which is compounded and melted or partially melted either in a special furnace or in the pottery kiln. The fritt used in the Belleek body seems to be an American invention. There is no record of any such compound having been employed either in England or Ireland and it was probably introduced, as already stated, for the purpose of securing a whiter porcelain.

The fritt is made of flint, feldspar and carbonate of potash and the reason for its preparation is that the last named substance is rendered available. This salt is very soluble in water and, of course, in this condition it could not be used in a clay. That is, the water in which the clay must be blended would dissolve and remove the potash. The mixture is made up, put into crucibles or deep saggars and placed in the pottery kiln, where it is subjected to an intense heat. The result is that the potash is rendered insoluble and the resulting mass, hard and glassy after burning, can be ground to impalpable fineness and added to the clay mixture. The body consists of feldspar, a large proportion of fritt and only enough white clay to give the necessary plasticity or working property. The whole mixture is carefully weighed out and ground on a mill with enough water to produce a creamy fluid. The mill is essentially a large circular vat paved with hard stone. Large stones are laid on the paved floor and are pushed around by powerful arms which radiate from a center shaft. Between the upper and the nether millstone the materials are crushed and abraded until they are fine enough to float freely in the water. The miller tests the fineness

between his thumb nails and sometimes with his teeth and everybody knows how sensitive the teeth are to grit. This grinding is the secret of success in the manufacture of Belleek. The composition of the mixture is of far less importance than thorough grinding. In fact it is possible to make beautiful wares from a wide variety of mixtures if only the grinding be properly done.

Belleek is burned hard at the first fire. The pieces are bedded in silver sand so that the weight of dependent parts may be properly supported. Upon removal from the kiln it is found that the full quality of the ware has been developed. It has acquired its proper lightness and translucency, needing only the glaze upon the surface. In this biscuit condition it is, in fact, almost exactly like the *parian* body from which it sprang. Parian ware was made by Copelands in England, it is said, as early as 1846, but for nearly twenty years there was no thought of adding a glaze. When glazed there is practically no difference in appearance between this ware and Belleek.

The glaze used for Belleek is extremely soft and tender. It is easily scratched and consequently the

ware is unsuited for table use. In any case it would be impracticable, except at great expense, to make plates and dishes of this ware, for the body or paste is very short in working. The only successful process is that of casting, in which the fluid clay is poured into a mold made of plaster. The porous walls of the mold absorb the water and a coating of the suspended clay is built up inside the mold. When this coating has built itself up to a sufficient thickness the remainder of the fluid is poured out and when sufficiently dry the mold can be opened and the perfect piece taken out. This process renders possible the production of very thin wares. In fact one of the chief beauties of Belleek lies in the delicate nature of the substance.

Belleek is greatly in demand by china decorators. The soft creamy surface tempts the painter and the glaze is so soft that the colors are easily brought to brilliance in the small studio kiln.

Thus it is that an obscure village in the wilds of Fermanagh has impressed its name upon the ceramic industry of the world. The originator simply attempted to turn to account a locally found mineral and, behold, the "beaten path to his door" is an accomplished fact.

The Glass Making Industry

Variations in the Details of Furnace Construction—Operation of the Furnace—The Pot Method of Melting Glass

THE melting furnace is the dominating feature of the furnace room. It is a large brick structure, solidly built in order to withstand the very high degree of heat necessary to melt the ingredients which go to make glass.

There is considerable variation in the details of furnace construction. On the whole, however, the important differences are few, and there are only two distinct types of furnace in use—the pot furnace and the tank furnace. The work done by the labor force is the same with both of these types, but the resulting working conditions differ in some particulars. Therefore it is necessary to give a brief description of each.

The external appearance of a pot furnace may be likened to a huge truncated cone of bricks, the lower half, under the roof of the building, resting upon a deep-sunken solid foundation; the upper portion passing through the roof and narrowing into a squat, dome-shaped chimney that long formed the landmark of the glass factory. The walls of this cone-like structure are about eighteen inches thick, with a number of arched-over openings at intervals. In these openings and within the furnace are placed a series of clay pots, arranged in a circle. One edge of each pot points inward toward a central fire pit; the other edge is flush with the inner surface of the furnace wall. At the point of contact of the pot with the wall an opening in the wall is left, in order that the blower may have access to the glass when melted. Through this *working hole* the blower inserts his thin iron pipe

and gathers his preliminary *gob* of molten glass. When a pot is emptied as a result of the continuous extraction of these small *gobs*, and it takes only a few hours to do so, the pot is refilled with cold batch and left awhile to melt. The heat, pouring from the central fire and forced outward by the drafts, envelops the pot of cold batch and gradually melts the ingredients until they fuse into a viscous mass. (a)

Around the base of this circular furnace is a raised platform about three feet wide, upon which the blowers stand, and which in the trade is known as the *foot bench*. The height of the bench above the floor of the building will depend somewhat upon the construction of the furnace, and varies from eighteen inches to three and four feet. In some of the older factories the foot bench is absent, the blowers using low boxes on which to stand while blowing.

At a point, usually about half way between the floor and the roof of the building, and encircling the entire furnace, are large sheet-iron pipes, connected with an air pumping device. A number of smaller pipes connect with larger ones, one dropping to within a few inches of each iron mold or machine in the furnace room. Through these pipes a current of cool air under light pressure is constantly forced, which, playing upon the molds and machines, prevents them from becoming so hot that the glass would adhere. Indirectly these air currents contribute to the comfort of the workers.

(Continued on page 30.)



Mexican Majolica—From Collection in Metropolitan Museum, New York

Mexican Majolica

Collection Recently Acquired by the Metropolitan Museum—The Glazing of Earthenware with Glaze Containing Oxide of Tin—The Manufacture of Majolica in Mexico—Distinctive Forms and Characteristic Decorations

THE Metropolitan Museum recently acquired a collection of Mexican Majolica or tin-enamelled pottery, the gift of Mrs. Robert W. DeForest. The collection has been previously exhibited at the Museum of the Hispano Society in America, at which time it was interestingly described in an illustrated catalogue written by Dr. Edward Atlee Barber, Director of the Pennsylvania Museum and School of Industrial Art, and it is from this catalogue and from information supplied by the Metropolitan Museum that the following paragraphs have been prepared.

The glazing of earthenware with a glaze containing oxide of tin is believed by many authorities to be of Saracenic origin. Introduced into Egypt and Persia by the Arabs, the art was afterwards carried into Morocco and by the Moors into Spain. Spanish workmen established it in Italy. It next appeared in France, Holland and Germany, gradually spreading to almost every section of continental Europe and to England. Although isolated examples of Majolica frequently had been brought back from Mexico by American tourists, these were supposed to have been of Spanish origin, and it was not known to ceramic authorities until a few years since, that tin-enamelled

pottery had ever been produced in the Western hemisphere. The elaborate tile work of old churches, convents and other similar institutions of Mexico has frequently been described with but little thought as to its origin. Recent investigations, however, have established beyond doubt that true stanniferous faience was made in Mexico by Spanish potters and native pupils as early as the sixteenth century and that it has been produced to a considerable extent until the present time. It was first manufactured in Puebla, and exclusively there, for three centuries.

Puebla was founded by Spaniards in 1532. By the beginning of the Seventeenth century, the manufacture of cotton, wool, glassware and pottery had been firmly established and had become famous throughout Spain and its possessions. Native workmen had produced unglazed pottery from the time of the Conquest, but glazing was not introduced until potters were brought from Spain.

Consul-General A. M. Gottschalk, lately of Mexico City, in a recent report to the State Department at Washington, states: "In the early days of Puebla's history, the Dominican friars, struck by the aptitude of their Aztec parishioners at making crude native



Mexican Majolica—Metropolitan Museum

pottery, and desirous also of obtaining tiles for the monastery and church which they were building, sent word to the Dominican establishment at Talavera de la Reina, in the province of Toledo, Spain, that they could make good use of five or six of the brotherhood who were acquainted with the Spanish process of pottery making, if such could be sent to them. Accordingly, a number of Dominican friars, familiar with the clay working processes in use at Talavera, were assigned to the Puebla house of their order, and under them was trained a generation of workmen who for the first few successive years produced some excellent pieces."

In 1653 to such large dimensions had the Majolica industry of Puebla grown that an association "for the mutual protection and assistance of master potters" was formed. Records of a potters' guild organized in this year have been found among the archives of the city.

During the Seventeenth century many influences were at work in developing the Mexican Majolica industry. Of the pieces produced previous to 1700 the earliest known, are decorated with strap work and scrolled patterns in Moresque design. One of the best examples of this style is a twenty-inch basin from the lavatory of the old convent of San Francisco at Atlixco, shown in the Pennsylvania Museum at Philadelphia. It is decorated in dark blue with black outlines. A similar specimen, now in Mexico, has been purchased by Mrs. DeForest and will be added to the collection presented to the Metropolitan Museum. Around the margin in Spanish is the inscrip-

tion, "I am for washing the sacrificers (hands) and for nothing else." The most important work of this character is said to be the dado in the chapel of the Rosary of the Church of Santo Domingo, erected in Puebla in 1690. It consists of tin-enamelled tiles with strap work designed in blue and white, alternating with panels of tiles in Moorish pattern.

The Spanish style was naturally one of the first to impress itself upon Mexican potters, through potters brought from Talavera and other Spanish cities. The Spanish style of painting, which included in its decorative motives, birds, animals and figures of saints, dominated the pottery industry from 1600 to 1650. By this time Chinese porcelains were being extensively imported into Mexico through Acapulco and the Pueblan potters subsequently commenced to imitate the various Oriental motives. This developed a style which continued in vogue until the middle of the eighteenth century.

By the beginning of the following century, however, Chinese influence was entirely replaced by a polychrome style of Talavera Majolica. This was a Spanish production of the latter half of the eighteenth century and its adoption in Mexico marked the beginning of the decadence of the art. The Hispano-Mexican period lasted from 1800 to about 1860, but the introduction of new colors resulted in over-decoration and ultimately in a cheapening of the wares.

An examination of the existing collections of Puebla pottery permits its division into four classifications on distinctive forms and characteristic decorations—the Mexican style, the Spanish or Talavera style, the



Mexican Majolica—Metropolitan Museum

Chinese style and the Hispano-Mexican or Puebla style, the first three of which are in blue monochrome and the last in polychrome.

"It is only within the past few years that the Mexicans themselves have commenced to recognize the true character of the tin-enameled pottery which is found in their country. Collectors in various parts of the republic have, as a result of recent discoveries, turned their attention to the gathering together and preservation of these remains of one of the earliest of Hispano-Mexican arts."

The collection of Mr. Albert Pepper, an architect in the City of Mexico, is considered to be one of the most important. A representative group of these early wares may be seen in the Pennsylvania Museum at Philadelphia. Collections have also been sent to Germany, France and England. Mrs. Robert W. De Forest, to whom the Metropolitan Museum is indebted for the present collection, has been engaged in collecting the characteristic pottery of all peoples and became interested in Puebla pottery during a trip to Mexico in 1904. The nucleus of the collection was gathered at that time. Many rare and valuable examples have since been added. Recently the collection of Mr. Albert Pepper was added, making the DeForest collection one of the largest and most representative of its kind. It is particularly rich in polychrome pieces dating from about 1800 to 1860.

"The Majolica of Mexico, crude and inartistic as it frequently appears, possesses an element of manly vigor, in the boldness of its modeling and decorative treatment, which gives it an individuality of its own. The reflection of the virile art of Spain, combined with the refining influence of Oriental traditions, resulted in the development of a composite style of pottery, which at its best period, between 1650 and 1750, was quite distinct from the wares produced in any other country.

Decorated China

There will be few housewives capable of resisting the beauty placed before them in new china. Many old shapes and patterns have been revived with the happiest results, especially in the Silicon china. The jugs in the old Greek shape will appeal to many. Among the various sets shown by importers it seems almost invidious to pick out any particular designs for notice where all are so attractive, yet of these the Dolly Varden pattern, with the scenery in pale blue, the design for which was taken from an original copperplate Devonport engraving, and the real old willow pattern in the most exquisite shade of blue and gold are charming. Of course the Crown Derby, Coalport and Wedgwood are favorites. One Wedgwood set is in dark blue and gold, and a daintier tea set is very seldom seen. A design which is particularly fascinating is the reproduction of the famous Chelsea dessert service, with its wonderful sapphire blue and decoration of exotic birds in raised gold. This pattern is typical of the best work produced in English factories during the eighteenth century, and the highest praise



Mexican Majolica—Metropolitan Museum

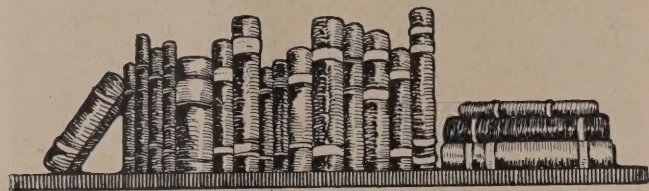
which can be bestowed on the present reproduction is to say it is absolutely faithful to the original pattern in all the beauty of design and coloring—in fact, a dessert service of this would be a joy forever. This pattern is not only confined to the dessert service, however, for bowls, cups and saucers, and vases can all be obtained in it. Even in our delight over the china it would be impossible to overlook the claims of the glass. The cut glass bowls are lovely. Glass is so popular at present for table decoration that the choice to be had is very useful, for every kind of design can be obtained, and, as with china, the prices range from the very lowest to practically anything the housekeeper is prepared to give. Glass is always fascinating, and flowers never look better than when arranged in clear glass vases. Among the vases there is a selection of different designs, some of which are ornamented with gold, the gold all being burnt into the glass, so that there is no fear of its ever getting worn or knocked off with wear.—Exchange.

Indian Relic of Baked Clay

A head, made of baked clay, said to be the rarest find of an Indian relic ever made in New Jersey, has been unearthed on a farm near Trenton, in the vicinity of White Horse, and is now in possession of Dr. Charles C. Abbot, the naturalist, who already has brought together more than 100,000 Indian pieces.

The head is two and one-half inches long and an inch and a half wide. Shell ornaments, known to have been used by the Delaware Indians, are attached to the ears, while the lips and nose have been slightly

abraded. The artistic ability shown in this relic is said to be altogether beyond what is supposed to have been the skill of the Indians. In the same field have been found many of the ordinary forms of Indian stone implements, and all of these are of the highest class of workmanship.



Recent Publications

Any of our readers desiring copies of the publications reviewed in this column may obtain them by forwarding to us the publisher's price together with the necessary postage.

Volume III of the "Report on the Condition of Women and Child Wage-Earners in the United States" treats of the glass industry. While the greater part of the work is devoted to descriptions of the occupations, earnings, working hours, and general conditions surrounding this class of labor, several chapters on the extent of the glass industry, the glass factory and its equipment, and the processes and occupations of glass-making will be found unusually interesting and instructive to the general reader. The volume was prepared under the direction of Charles P. Neill, Commissioner of Labor, and contains nine hundred and seventy pages and numerous general tables. An extract from the volume appears on page eight of this issue.

The "American Glass Trade Directory" for 1911 contains a complete list of the glass factories in the United States and Canada. Not only is every factory given, but also, through a simple key, the various kinds of wares manufactured in each. There is also a list of manufacturers' associations, of fraternal and insurance organizations and of glass trade unions. It is a valuable reference for all branches of the trade. The book was compiled by H. W. Gauding and published by the Commoner Publishing Company of Pittsburg.

The Metropolitan Museum of Art has issued a catalogue of the collections of pottery, porcelain and faience, compiled by Garrett Chatfield Pier, assistant curator of the Department of Decorative Arts. One thousand copies have been printed. The book contains four hundred and twenty-five pages, about fifty full-page illustrations and two thousand eight hundred and fifty pieces are described.

The text is arranged chronologically, the ceramic collections of the Far East first, then those of the Near East, and finally those of Europe. These are further subdivided according to collections, countries or periods. Examples of the production of Eastern potters are more numerous than those of Europe. Among the pieces described and illustrated is a Sèvres vase, decorated with colored medallions after designs by

Moreau le Jeune, reserved against a deep bleu de roi ground, 1782; a Meissen (Dresden) plate, with polychrome decoration after the Chinese, 1720-1732; a Chelsea vase, in soft fritt paste, decorated in colors and gold with designs in the style of Kakiyenion, 1760; and a Delft teapot on stand, with a polychrome decoration after the Chinese, 1764.

In connection with the celebration of the fiftieth anniversary of the establishment of the Wanamaker stores, the "Golden Book," containing valuable historical information and descriptive matter concerning the development of the business, has been issued. It is well printed, illustrated and bound, and in addition to its value as a souvenir, can be used to advantage as a book of reference.

A Pottery Primer, by W. P. Jervis, goes far beyond the scope indicated by its title. Commencing with the nomenclature of the art and the composition of clay bodies, chapters are first devoted to pre-historic and early pottery and then to the products of various nations and periods, treating of the nature, composition and manufacture of every ware described. The work is a most comprehensive one, leaving no field or period of the art untouched, and will prove a valuable addition to ceramic literature. It is extensively illustrated and contains almost two hundred pages of reading matter.

A copy of Volume X of the Transactions of the English Ceramic Society has been received at this office. In addition to a list of officers and members and the rules of the association, the book contains seven interesting and instructive papers by prominent ceramists—"Electricity for Potters' Machinery," by Axel S. W. Odelberg; "Cylinder Grinding," by R. Shenton; "Liquid Fuel," by J. J. Kermode; "On Color and Its Measurement," by Joseph W. Lovibond; "China Clay," by J. M. Coon; "Pyrites in Clay (III)," by J. W. Mellor, and "The Chemical Constitution of the Kaolinite Molecule," by J. W. Mellor and A. D. Holdcroft.

Paragraphs—By Frank Farrington

"I can't" is not so much due to inability as to disinclination, laziness, lack of ambition.

Your customers have troubles enough of their own without having to listen to any of your own, or your employees' hard-luck stories.

If possible, own the store you occupy. Ownership conveys more advantages than those of less expense. It is better to own than to rent even if it costs a little more.

The more conspicuous the location of your store, the more conspicuous will be its success.

Have something about your store sufficiently prominent so that it will attract the attention of people coming from either direction.

Don't attempt to evade proper responsibilities. It is the shouldering of responsibility that makes a man able to carry it easily.



Fluted Porcelain with Lace Borders—Professor Arnold Krog

Royal Copenhagen Porcelains

The Putnam Collection in the Brooklyn Museum—The Various Exhibits—History of the Royal Copenhagen Porcelain Works—Distinctive Features of the Ware

A COLLECTION of Royal Copenhagen porcelain, including also another of modern Copenhagen, has been presented to the Brooklyn Museum by W. A. Putnam, a trustee of the institution. The collection, which is the first of its kind to be installed in an American museum, consists of ninety-four pieces and occupies four cases in the Eastern gallery of the first floor.

Royal Copenhagen porcelain is exciting widespread consideration, both in the United States and abroad and the gift comes at a time most appropriate for further stimulation of public interest in its cause. Without considering cost, the selections in quality, character and dimension of the pieces, were made with a view of securing a thoroughly representative exhibition and the most advanced stages of European taste in both style and technique are represented.

The pottery ware consists of large vases, bowls, jugs, platters, flower holders and jardinières, all of large dimensions and with strong and vigorous deco-

ration. The ornamentation, in cold colors, on a creamy white ground, consists of peacocks, pheasants, herons, other large birds and conventional flower, fruit and scroll designs. All are appropriate for decorative purposes and for this they are mainly used.

Probably the most beautiful exhibit in porcelain is a magnificent vase, twenty-nine inches in height and sixteen in diameter. The body is decorated with swans and grass in gentle colors, and the neck and cover with raised horse-chestnut leaves. There are numerous other large pieces, including several two-foot platters and a number of vases of the same height. The works in porcelain also include birds and animals of large dimension and realistic design, including the sea-gull, heron, owl, cat, dog, bear, hippopotamus, sea-lion and musk-ox. There are likewise human figures, such as a shepherd with sheep and a girl with goats.

Another type for both useful and decorative pur-



Fluted Porcelain with Lace Borders—Professor Arnold Krog



Royal Copenhagen Fayence Vases—Joachim Petersen



Royal Copenhagen Fluted Porcelain with Lace Borders



Royal Copenhagen Plaque—G. Bode

poses consists of vases, trays and platters in white pearl or gentle blue colors. The designs show plant and floral forms, pictures of birds and animals, or beautifully rendered landscapes. An attractive series of porcelains shows blue and white conventional decoration, similar in style to Eighteenth Century Delft. Comprised of dishes, vases, teapots, candelabra and similar articles, it is intended for table service rather than for decorative use.

Although Copenhagen porcelain of today is a modern product of recent origin, the history of the factory goes back to the Eighteenth Century and the director is in possession of some interesting data concerning it.

The Royal Copenhagen Porcelain Works were established in the year 1779. The trade mark, three blue wave lines, symbolizing the three Danish waters—the Little Belt, the Great Belt and the Sound, was adopted by the suggestion of Queen Juliane Marie.

Through the efforts of Frantz Heinrich Mueller, the first director, a chemist of high standing and a man with an ardent love for his work, the Royal Copenhagen became renowned before the end of the Eighteenth Century. Among the first patterns made, the blue fluted porcelain, often called "Danish pattern," immediately took the public fancy, and still remains popular.

This blue fluted porcelain, which is hand painted and painted underglaze, now forms one of the richest, if not the richest, set in variety in the world, being made in more than fifteen hundred different forms or shapes. After the death of Frantz Heinrich Mueller no improvements of importance were made, until Philip Schou, counselor of state, was appointed managing director.

The development which has taken place during the past twenty years, is due largely to his efforts and to those of Arnold Krog, as artist director.

The model workrooms now face the beautiful Palace Gardens at Fredericksberg, and in these ideal

and inspiring surroundings the artists are occupied in modeling and decorating, every piece of porcelain being decorated exclusively by hand and all motives taken directly from life or nature.

In order to give the ware and the decoration the most individual character possible, the artists are permitted to select their own motives and to work in their own way.

The specialty of the works is painting underglaze on the "bisque." The painted porcelain is fired at a very high temperature, which limits the number of colors, this, however, being considered rather an advantage as to the artistic value of the ware. Many pieces are "uniques," only one piece being made and signed by the artists, and such decorations are never duplicated.

Further may be mentioned the "Grand Feu" colored glazes, executed by the chemist of the works, V. Englehardt. The crystal glaze, the serpent skin, tiger eye, and crackled, as well as many other varieties, show effects which hitherto have been unknown in porcelain, and which have the greatest admiration of connoisseurs.

Collections of the Royal Copenhagen porcelain have been purchased by the King of Denmark, the Queen of Denmark, the Emperor Alexander III of Russia, the Dowager Empress Maria Fedorowna of Russia, Emperor Nicholas II of Russia, the Empress Alexandra of Russia, the Emperor Wilhelm II of Germany, King Edward VII of England, Queen Alexandra of England, King George of Greece, Queen Olga of Greece, the Dowager Queen Margharita of Italy, Queen Helena of Italy, Queen Elizabeth of Roumania, the Sultan Abdul-Hamid of Turkey and King Chullalongkorn of Siam.

Photographs of the Putnam Collection were used through the courtesy of Professor Goodyear of the Brooklyn Museum.



Fayence Plaque—Joachim Petersen

Personal Notes

FORMER Senator Nathan B. Scott, president of the Central Glass Works of Wheeling, W. Va., has been elected president of the United States Trust Company of Washington, D. C.

William Hoffman, representing B. F. Drakenfeld & Company, 27 Park Place, New York City, has been in Europe on a business trip.

B. J. Gerety, who resigned from his position as foreman for the Quaker City Cut Glass Company of Philadelphia, Pa., on July 1, has been succeeded by M. J. Dunlap, formerly with the Laurel Cut Glass Company of Jermyn, Pa.

Thomas Shotton, a cut glass manufacturer of Brooklyn, N. Y., sailed for Europe, June 25.

Otto Palm, of Palm Brothers, 148 Chambers Street, New York City, sailed for Europe June 24, in company with Emil Wunderlick of the Wunderlick Company in Germany, manufacturers of decalcomania.

F. Morris, of the Morris China Company, Trenton, N. J., is in Europe, where he will remain until Fall.

W. P. Graham, of Graham & Zenger, 40 Murray Street, and Harry Clark, of R. Slimmon & Company, 96 Church Street, New York City, returned recently from a fishing trip in Hamilton County, N. Y. A large catch is reported.

F. E. Bermas, with Cox & Lafferty, 25 Park Place, New York City, sailed for Europe on the *Noorddam*, June 20.

Charles Hermann, formerly buyer for Rothenberg & Company, Fourteenth Street, New York City, has been appointed buyer for the Kesner department store, which will open in September in the building formerly occupied by Ehrich Brothers at Sixth Avenue and Twenty-third Street.

Guy Hawthorne, buyer for the New York Wana-maker store, returned this week from a three weeks' vacation.

Andrew Baumgartner recently completed forty-one years of service in the plant of the United States Glass Company in Pittsburg, Pa. He has been manager of Factory B for twenty years.

Herbert Shumbergh, of Palm Brothers, 148 Chambers Street, New York City, and the Decalcomania

Company, starts on a Western business trip July 15. During his absence he will visit friends in the Ohio pottery district.

William Finney, formerly engaged in the pottery industry at East Palestine, O., is now manager of the American China Company's sales department at Toronto, Can.

T. W. Rowe, president of the American Flint Glass Workers' Union, will attend the International Congress of Glass Workers in Berlin, during September. He will sail from New York on the *Campania*, August 16th.

T. A. McNicol, sales manager of the Potter's Co-operative Company of East Liverpool, O., was recently injured in an automobile accident near Buffalo, N. Y.

Ernest Nickel has been elected to the board of directors of the United States Glass Company of Pittsburg, Pa., to fill the vacancy caused by the death of R. J. Stoney, Jr.

A. Beesch, president of the A. Beesch Company of Toledo, O., is in Rome.

O. L. Sutherland, with George F. Bassett & Company, 52 Park Place, New York City, sailed for Europe on the *Olympic*, June 28.

S. O. Paull, secretary of the Eagle Glass Company, was a recent visitor at the New York office, 32 Park Place.

L. Bergman, who has been in business in Mexico for the last several years, became associated with S. Sipser of the Crown Novelty Company, 46 West Broadway, New York City, July 1.

H. E. Warncke, with Higgins & Seiter, 50 West Twenty-second Street, New York City, recently returned from a ten months' business trip, during which time he covered the entire United States.

H. E. Buermeyer is no longer with the Burley & Tyrrell Company of Chicago.

F. W. Reichenbacher, 25 West Broadway, New York City, has been on a pleasure trip to Niagara Falls with Mrs. Reichenbacher. They will spend the month of July at Beach Lake, Pa.

Lamps, Lighting Fixtures, Shades and Art Metal

THE Lamp Industry in its many branches contains so much of art and interest that it well deserves being treated in a department, separate by itself. The field is a wide one, and manufacturers are more and more coming to a realization of its many possibilities. In the manufacture of lamps, shades and fixtures almost every conceivable material has or is being used—pottery, glass, art metals, paper, and fabrics, each in their many forms—sup-

ply the artist with unlimited working material. It is the purpose of this department to treat the industry from every viewpoint—that of the manufacturer, the jobber and the retailer, with a certainty that it will be of value to all concerned.

It will contain news of the various factories, descriptions of the latest styles, shapes and designs, suggestions for the retailer and hints as to where the newest and most up-to-date lines may be secured. From time to time this information will be supplemented by special articles of particular interest to the trade.

The Straus-Hohenstein Company, 132 West Twenty-first Street, New York City, is showing a large and varied line of entirely new shades, which is even better than those heretofore exhibited, and which range in price well within the reach of everyone. The wide scope made possible through the use of silk, cretonne, lace and embroidery, has resulted in the creation of many exclusive and original ideas. There is also an entirely new line of candle shades and the usual stock of standard art shades. One of the company's newest designs is shown on this page.

S. Sipser's recent trip to the factory of the Crown Novelty Company in Chicago resulted in a decision to increase largely his stock of plateaus, lamps and mirrors at 46 West Broadway,

New York City. The new Minerva lamp, with Pompeian or brass stem and frosted glass globe, decorated in a pretty holly design, is already very popular.

During the summer shut-down, the Cheat River Glass Company, of Point Marion, Pa., is making extensive alterations at its lamp chimney plant, which will almost double the present capacity of the factory. At the annual meeting of the board of directors, held recently, T. A. Nilan was elected president; John Fishbaugh, Sr., vice-president; J. L. Smith, secretary, and Joseph Coleman, treasurer. The board of directors will consist of these and John Fishbaugh, Jr.

A. G. Whitford, a salesman for Bradley & Hubbard, exhibited over two hundred lamps, portables and electroliers at the Hotel Anderson, Pittsburg, Pa., during the latter part of June.

The Consolidated Lamp & Glass Company, of Pittsburg, Pa., represented in New York by Wm. D.

Dougherty at 66 West Broadway, are showing several new five-light showers. One is in grape design with the fruit in relief, others have pretty shades in simple red and yellow effects, and others are plain. The top piece and chain pendants are in dull or finished brass. A brass bar is frequently substituted for the chain.

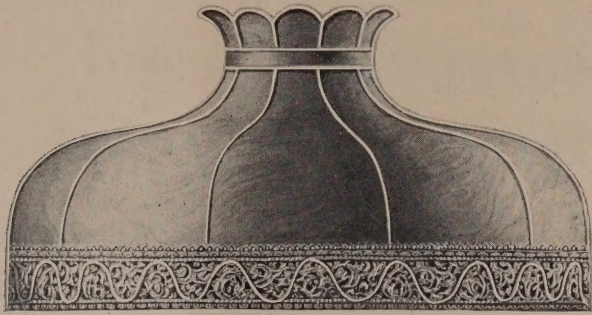
A one-piece lamp is the latest accomplishment of the glass-maker. Since the introduction of glass lamps, manufacturers and inventors have been trying to get away from the old practice of fastening the collar onto the bowl by means of plaster of paris and brass, which did not prove satisfactory owing to the collar becoming loose

and permitting oil to leak out, the igniting of which has been the cause of much loss of life and untold destruc-



Silk Shade with Fringe—
Straus-Hohenstein
Company

tion of property by fire. Some years ago W. D. Baird, of Wellsburg, W. Va., succeeded in producing an arti-



Shade—Conventional Design—Royal Art Glass Company

cle that was an improvement on methods in vogue when it came into the trade. It was known as the *Riverside*, and in its production the cap was inserted in the neck and then clinched, thus providing a superior and better lamp than was in general use, the result being that a heavy demand developed and at the present time lamps of this description are being manufactured and used. Recently Mr. E. W. Bryce, of the United States Glass Company of Pittsburg, Pa., who was the first to devise and produce a one-piece glass lamp, patented a new model that has found much favor in the trade. By this new method the threaded brass collar is moulded into the glass in the making of the lamp, thereby forming the stem, bowl and collar all in one solid piece, the result being that leakage is impossible, and the collar can only be removed by breaking the glass. Lamps of this design were first placed on the market about three months ago, and their popularity is in a measure indicated by the fact that since that time factory B, of the United States Glass Company has been running almost exclusively on these articles which are going into consumption as fast as made.

The Phoenix Glass Company, 15 Murray Street, New York, is showing a new line of shades for both gas and electric portable lamps, in decorations of gold and enamel, and in etchings and cut designs.

Mellite is the new illuminating glass just put on the market by Gillinder & Sons, of Philadelphia, made in shapes and designs for both gas and electricity, but specially adapted for Tungsten lamps of twenty-five or more watts. A full line of samples may be seen at the showrooms of C. L. Kerr, the New York representative, at 42 West Broadway.

George N. Blush is exhibiting at his show rooms, 82

West Broadway, many new creations in inverted gas, Wellsbach, electric and Tungsten shades. These may be had with or without fringe, and are in various paste colors and crystals with decorations in etchings or art nouveau. There is also a new line of decorated kerosene lamps, one of which, the *bonnet* lamp, is said by experts to be the greatest lamp novelty recently placed on the market. A tulip shaped lamp in eight treatments, a nickel reading lamp and several additions in library and hall lamps, are also among the new lines shown.

The Unique Art Glass Metal Company is showing a large line of new samples at their show rooms, 36 West Twenty-eighth Street, New York City. Among these are two elaborate pendants illustrating the principle of indirect lighting.

The tops of the globes, each of which are of panel construction, are open, throwing the light upward, while downward the light is softly diffused through the alabaster panels. The line of portables, with leaded glass shades, contain some decided unique floral designs, the smaller pieces of

glass representing leaves, and larger ones flowers. Among motifs used are the apple blossom and poppy.

Two shades in conventional designs, made by the Royal Art Glass Company, 243 Canal Street, New York City, are shown on this page. A large line of domes and shades in art and leaded glass, in various floral and conventional treatments, are being made and exhibited at the factory and show rooms.

Before selecting complete lamp lines, buyers would do well to inspect those being shown by the Art Glass Manufacturing Company, at 128-132 Mott Street, New York City, in art glass shades, portables and domes. In workmanship, style and effect, these are among the best on the market and moderate prices place them within reach of every class of trade. The standard of quality is such that each lamp, shade or dome represents full value given.



Silk Shade—Straus-Hohenstein Company



Shade—Conventional Design—Royal Art Glass Company

Retail Trade Notes

THE problem of rapid transportation of deliveries in the department store is one of great importance, especially where the buyers reside in outlying suburban districts, entailing long hauls. The automobile delivery wagon and the motor truck are used with good success in meeting the difficulties of this problem, they being swifter and more economical than the horse. The latest entry in the delivery field, however, is the freight trolley car, an experiment that has proved very successful and one that, no doubt, will be put into practice in many of the larger department stores of the country, where suburban deliveries are a thorn in the side of the delivery service. Lit Brothers, of Philadelphia, are probably the first store to experiment with this new system. Arrangements were made several weeks ago with the Philadelphia Rapid Transit Co. to lease two specially constructed freight trolley cars, and after a month's trial they have found that the system is an unqualified success. The freight is loaded on the trolleys at the store and conveyed to central delivery points, where it is transferred to ordinary delivery wagons that work in a short radius of the transfer point. While there is really no saving in money, there is a great saving in time—a fact that is appreciated by the customers of the firm in the sections tapped by the new trolleys.

The Crescent Department Company, of Spokane, Wash., is having plans made for a new building costing \$300,000. There will be an extensive china and glass department.

Lipman, Wolf & Company have closed contracts for a new \$750,000 building, which upon completion will be one of the largest department stores in Portland, Ore. A large stock of crockery and glassware will be carried.

The glassware and crockery stock of Hamilton Brothers, El Centro, Cal., has been sold to C. S. Norton, of the El Centro Department Store.

The One Hundred and Twenty-fifth Street section of New York City is soon to have another large department store. The building will be erected on Seventh Avenue and will be occupied by L. M. Blumstein, who already conducts two stores in that district.

An addition, over three times as large as the pres-

ent building, and occupying an entire block front, is being made to the Pryce Jones Department Store, in Calgary, and will be ready for occupancy in September.

Immense painted bulletins on the outside of the old Ehrich Brothers store, at Sixth Avenue and Twenty-third Street, New York City, announce that the new Kesner Department Store will be opened in September. An extensive addition is being made on the Twenty-second Street corner and the interior of the old building is being thoroughly remodeled.

The Abraham & Straus store, at Fulton Street and Gallatin Place, Brooklyn, N. Y., was closed from Thursday, June 28, until Monday, July 2, out of respect to the memory of Abraham Abraham, its head, who died at his summer home in the Thousand Islands, June 28. The R. H. Macy & Company store in New York City was closed on the day of the funeral.

The manager of the Boston store in Chicago, Ill., has solved the problem of having price cards for open stock dinnerware always neat and clean. The ingenious device is made of leather in book form, the inside covers having pockets made of transparent sheets of celluloid. The printed lists of dinnerware with spaces for numbers and prices slip into the pockets and are not soiled by frequent use.

The entire china and glass stock in the Landsberg & Son Department store at 1327 East Sixty-third Street, Chicago, was destroyed by fire, Saturday, June 24. The fire is thought to have started from the ignition of a lace curtain by sun rays.

James A. Hearn & Son, of West Fourteenth Street, New York, announce that on Saturdays during July and August, as in past eleven years, their stores will be closed all day.

The New York Wanamaker store held a special sale in cut glass early in July. The sale was advertised as "A Scintillating Opportunity" and consisted of two thousand pieces of glass, comprised largely of punch bowls on foot, water jugs, ice cream trays, vases, flower centers, nappies, ice tubs, compotes, bon-bon dishes and sugars and creams.

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated, April, 1905.
POTTERY AND GLASS, Founded 1908.
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FRANK F. LYONS, - - - - - *Secretary*

DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART METAL
AND ALLIED INDUSTRIES.

T. A. CAWTHRA, - - - - - *Managing Editor*
PROF. CHARLES F. BINNS, - - - - - *Technical Editor*
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The Summer Months

MANY people in the business world are wont to consider summer months the dullest of seasons, while in reality they have an important bearing upon the amount and condition of business throughout the entire year. Especially is this true of the pottery and glass industries. With glass factories and potteries closed down, business heads abroad, salesmen at home, and employees on vacations, to the casual observer it would indeed appear dull, but when it is considered that factories and potteries are closed for the purpose of making necessary repairs and alterations, that business heads are abroad selecting lines for Fall trade, that salesmen are arranging samples for Fall business, and that employees are training for the Fall rush, the situation assumes another aspect. No one is loafing. Factories will resume at the earliest possible date, operative potters have taken advantage of the shut down for their annual convention, manufacturers will meet in summer session during the season, buyers will be in New York for the Household Show in August, and generally speaking, conditions are good. So after all, the summer months are no duller than we wish to make them.

Concerning Concentration

CONCENTRATION is the backbone of success. The general who strikes a blow and then retreats, loses the battle; the employee, who works one day and idles the next, loses the position; the man who gives up his seat in a crowded car, if for only an instant, will find that seat occupied when he returns to it; and the advertiser who abandons the attention he has gained through a trade paper insertion, may find the

customer's attention occupied by a more aggressive competitor, when he returns. A business that is worthy of our continued attention should have also the continued attention of the customer and to gain that we must use continued publicity, for how is the customer to know what we have unless we tell him. Occasional advertising is good while it lasts, but are you in business only occasionally? "Random advertising, like random shooting in the woods, fails to bring down the game."

Thoughts on Advertising

ADVERTISING is the first aid in distribution—trade paper advertising is applied aid.

To hold old customers, you must get after the new.

The question as to whether or not advertising pays, has long been settled. Advertising always pays, if it is handled in the right way.

There are three salient features to an advertisement and they are: first, the headline; second, a presentation of the merchandise so forcefully and interestingly as to further arouse the interest; and, third, the argument so convincingly written that it will be accepted as the truth.

Advertising is the still small voice that urges people to buy and decides them in their choice—nearly always without their knowing it.

One of the weakest spots in modern advertising, and the most inviting pitfall for the average man to tumble into, is that of extravagant statement.

The great art in writing advertisements is the finding out a proper method to catch the reader's attention, without which a good thing may pass over unobserved, or be lost among commissions of bankrupt.

The Ideal Trade Journal

THE function of the true trade journal is twofold: to give adequate information about every phase of every subject in the field it covers, and to give information, in its advertising pages, where all the goods needed by the subscriber in the field may be obtained. If these two functions be successfully performed the trade paper may be said to be ideal.

But how often are these functions crippled, wittingly and unwittingly; and how often does a scrupulous journal suffer by the acts of a careless contemporary.

The great stagnator of the vitality of every trade journal is the "notice," "puff," or "write-up," variously called, but vitiating in all its forms. Unfortunately—at times—all type matter looks alike and inviting, whether it be the best thoughts of the greatest mind in the trade or a colorless "write-up" of an advertiser's line, handed in by the cub reporter. Unfortunately, we say, type matter looks alike, for the unsuspecting subscriber occasionally reads the "puff" and instead of being highly elated over it, he vows vengeance against the editor and the advertiser, the one for running it, and the other for sanctioning its publication. In dread horror of reading a "write-up" many a subscriber passes over good, interesting editorial matter lest perchance it be a "notice." And you can't blame him.

If only the advertiser would place the same value on the "write-up" that the subscriber does there would be fewer "free-notices."

There are trade journal publishers who fill the pages of their magazines with "free-notices," "write-ups," and advertiser's cuts, because—it is easy matter to get, it looks as good as paid contributions, the cuts come in free, and, what is more to the point, the publisher seeks to ingratiate himself with the advertiser by printing "stuff" that fools no one but the advertiser, and if the advertiser were not so blinded by the proximity of his own business he would appreciate this fact.

What is, and what is not, news and worth printing, should be left entirely in the hands of the trade journal editor. He occupies a coign of vantage and has a higher outlook over the affairs of the field than any individual advertiser, and when he turns down a "notice" as not being news, he knows, and the entire judgment of its value should be left to him. Nearness makes blindness, and what you are not permitted to see by the proximity of your own business the trade journal editor can take in at a glance. Let him say the final word on the subject.

The great Gladstone once reprimanded an American who, to save postage, sent him a magazine with the advertising pages torn off. Said he: this magazine is valueless, for I consider the advertising pages worth more than the text. If advertisers in general would only look at their advertising pages through such eyes there would be more news and general information in their announcements and less "write-up notices" in the reading pages.

United States Potters' Association Considers Summer Meeting

IT is almost an assured fact that the United States Potters' Association will hold a summer meeting, and that the gathering will be at Atlantic City or some other seaport town on the Atlantic coast. The date of this meeting has not been selected by the executive committee, but an official announcement regarding the time and the place is expected within a short time. There was a summer meeting of the association last year, and it was productive of great results, and one manufacturer is authority for the statement that work done at that meeting resulted in a saving of over \$50,000 annually to the manufacturers.

It is admitted by many manufacturers that the meetings of the association are not frequent enough. It is contended that at least three meetings should be held annually, and at least two of these sessions should be of a round table character.

It is also said to be a fact that the association will take a hand in the investigation of the cost of production and other details incidental to the manufacture of French china. With the departure of the special Government commission from New York, headed by Edwin R. Wakefield, to look into values, William Burgess, first vice-president of the association and in charge of the customs department of the organization, went abroad. It is said that the data Mr. Burgess will

present will be placed at the disposal of the Treasury Department with a view to raising the entered values of merchandise from France.

Business Laws in Paragraphs

IF a note is lost or stolen, this does not release the maker; he must pay it if the consideration for which it was given and the amount can be proven.

Notes bear interest only when so stated.

Principals are responsible for the acts of authorized or recognized agents.

Each individual in a partnership is responsible for the whole amount of the indebtedness of the firm, except in cases of "special partnership," the word "limited" being used in connection then with the firm name to indicate that the responsibility of each member is fixed.

Ignorance of the law excuses no one.

An agreement without consideration of value is void.

A note made on Sunday is void; also one dated ahead of its issue; it may be dated back at pleasure.

Decorating Pottery by Machinery

ACCORDING to an announcement made in an East Liverpool paper by A. O. C. Ahrendts, of Chester, office manager of the William Brunt Pottery Company, who is one of the principal owners of the patent, preliminary plans have been completed for the extensive manufacture of the Frontier decorating machine, an invention that is expected to revolutionize the decorating trade in the pottery business. Arrangements are now being made to place the device upon the market not later than August 1.

Messrs. Ahrendts and William Silver, the latter superintendent of the decorating department of the Brunt pottery, who were the sole owners of the machine, have effected an agreement with an East Liverpool and a Cleveland man, whereby the latter two had purchased a half interest in the patent, each obtaining one-fourth. The East Liverpool man paid \$2,000 for his interest, while the consideration for the remainder was private.

The patent is a machine which can perform any feature of decorating, doing gold and color work. It is fully expected to prove a big factor in the decorating department of general ware potteries. Contracts for the sale of machines to the extent of \$10,000 are already signed up.

Furniture in the China Department

The article, "Furniture in the China Department," which appeared in our June issue, has caused so much favorable comment from those who see clearly the advantages to be derived from using appropriate pieces of furniture in the china and glass departments in the manner suggested in the article. If there is anyone who desires information concerning articles accessory to the china department and where such pieces can be obtained, this information will gladly be supplied to anyone interested, by this office.

Glimpses of Glass Houses

Being a Page of Short Notes of Business Affairs in the Different Factories

ALARGE majority of American glass factories suspended operations on July 1 for the usual period of two weeks. This will give an opportunity for summer vacations, necessary repairs, taking of stock, and for the annual conferences of employers and employees at Atlantic City. The condition of business at the beginning of the shut-down indicates a prompt continuance of operations.

Baltimore, Md.—Jerome I. Vogeler and Charles C. Bonnert have leased for a term of years two five-story warehouses at 226 and 228 Pleasant Street from the estate of John H. Farber. The premises will be used as an annex factory of the Canton Manufacturing Company in the manufacture of decorated glassware.

Bellaire, O.—At the June meeting of the directors of the Imperial Glass Company, the board ordered the payment on July 1 of a one and one-half per cent. dividend to stockholders of record June 24.

Cambridge, O.—The Cambridge Glass Company is installing, during the summer shut-down, a complete producer system.

Charleroi, Pa.—As soon as a satisfactory title can be secured to a tract of land on Eighth Street, the Macbeth-Evans Glass Company will construct an extensive addition to its plant. In the meantime it has been found necessary to construct a part of the proposed building for use as a warehouse.

Fairmount, W. Va.—The contract has been let for the erection of a fourteen-pot furnace to be located adjoining the lower factory of the Monongah Glass Company's plant. It is expected that ground will be broken about the middle of July or early in August. Further improvements are contemplated which, when completed, will make this one of the largest and most up-to-date factories in the country.

Jeannette, Pa.—The McKee Glass Company is completing the reconstruction of three of its fifteen-pot furnaces, which have been out of commission for a number of years. The repairs will be completed in time for the reopening of the factory at the conclusion of the summer shut-down. The company celebrated the commencement of the shut-down by an ox-roast for the six hundred employees.

New Bedford, Mass.—When the plant of the Pairpont Corporation resumes operations it will do so with fifty additional cutters on the payroll, making the total number employed two hundred and fifty. A new cut-

ting shop has been completed and an addition to the machine and carpenter shop forty feet wide, one hundred and fifty feet long and four stories high, is being made.

Pittsburg, Pa.—The directors of the United States Glass Company have voted to pay the regular quarterly dividend of one per cent.

Rochester, N. Y.—The Genesee Cut Glass Company has opened an office in the Jenkins Arcade, Pittsburg, Pa., where a full line of the company's products will be displayed. H. A. Robb is in charge.

Sandpoint, Idaho.—As a result of work done by the industry and manufacturing committee of the city council, a communication was received from the Olsen Cut Glass Manufacturing Company of Minneapolis last month saying that the company expected to enlarge its business and was looking for a suitable location and would come to Sandpoint provided sufficient inducements were offered.

Scranton, Pa.—An addition is to be made at once to the plant of Wickham & Hughes, manufacturers of cut glass, which will more than double its capacity and make better provision for offices and display rooms. The plant was opened over one year ago and has been in operation on every working day since.

Trenton, N. J.—A three-story building is being equipped with modern machinery and the best factory facilities for the purpose of manufacturing a glass combination salt and pepper shaker, after a patent granted to George B. Clemmer.

Washington, Pa.—An addition is being made to the cutting and engraving departments of the Duncan & Miller Glass Company plant.

Wheeling, W. Va.—Among improvements being made at H. Northwood & Company's plant during the summer vacation are: The construction of a larger day tank to replace one now in use, the repairing and enlargement of lehrs, and the construction of a new bench and pillars in one of the furnaces. An addition to the decorating plant, which more than doubles its capacity, has been completed.

Wheeling, W. Va.—Representatives of the Wheeling Tumbler Company recently requested the board of trade to contribute a tract of land at Norwood for the construction of a twenty-four shop plant employing one hundred and fifty persons. Land has been given.

Pencilings of Potteries

MIDSUMMER finds the pottery industry, generally speaking, to be in a normal condition, and in many cases sales have exceeded those for the same period last year. Manufacturers in the vicinity of East Liverpool, Ohio, sold during the first six months of the present year, an average of about \$20,000 more goods than during a similar period in 1910. Operations in several Western plants were suspended, to a certain extent, during the early part of July, in order to make necessary repairs. The period of suspension varied from a few days upward.

Athens, Ga.—A \$25,000 two-kiln pottery for the manufacture of redware will be constructed at an early date on a four-acre tract, already selected. Experienced potters from the East Liverpool district and various business men of this city are interested in the project. Plans and specifications for a two-story brick structure, forty by one hundred feet, have been prepared. The plant will be equipped with the most modern facilities and arrangements have been made for additional construction should it become necessary. Almost every department of a general ware pottery will be included in the proposed plant. Flower pots, hanging baskets, jardinières and pedestals will be the principal products, although it is possible that others may be added later.

Cannonsburg, Pa.—Operations have been started at the new plant of the Cannonsburg Pottery Company, and several glost kilns have been drawn. The plant has a capacity of seven kilns, and will be operated in connection with the other W. S. George interests. Construction of the new pottery started last summer, but the bad weather during the winter and the non-

delivery of building materials delayed construction greatly.

Centralia, Wash.—Offering to invest \$18,500 if \$6,500 local capital can be procured, an Eastern business man said to have formerly been identified with the pottery industry has announced that he will build a pottery in this vicinity. A site has been found available for such a plant, and the proposition is being looked after by several local business men.

Macon, Ga.—Announcement was made recently by the Chamber of Commerce that a deal had been made whereby one of the largest chinaware factories in the United States will be removed here at an early date, and established about four miles from the city. It will give employment to about 200 skilled operators and will have a monthly payroll of more than \$10,000.

National City, Pa.—The California China Products Company, which recently commenced the construction of a large plant on blocks 203 and 204 in National City, for manufacturing china, crockery, tile and other products from a clay which the company owns in large deposits in this county and Lower California, recently petitioned the board of trustees to close Eleventh Street from Sixth Avenue to Seventh Avenue and the alleys in the two blocks. The company also petitioned for permits to construct spur tracks to the Santa Fe and San Diego Southern railways and a track and tramway from their property to the tide lands. The trustees voted to grant the petitions and instructed the city attorney to draw up the necessary resolutions, which probably will be acted on at the next board meeting.



Collection in Metropolitan Museum, New York City



Dinnerware Section of the Simpson-Crawford Company China and Glass Department

The China and Glass Department

The Advantage of a Well Arranged and Up-to-Date Stock—The Successful China Department—
The Value of a Department Manager's Feelings as a Tangible Business Asset
—The Simpson-Crawford China and Glass Department

BETTER a small department completely and well arranged, with well-selected and up-to-date stock, than a store covering acres of floor space—and nothing more. Better to apply the effort against a small accomplishment and succeed than against a large one and fail. For, after all, not so much depends upon the amount of stock as upon the character of goods carried, and quality before quantity is as much a criterion of judgment today as yesterday. Some stores there are, so completely stocked with every invention and device that it is impossible to show any of them to an advantage, and some departments there are, containing goods half of which might be dispensed with, without in the least inconveniencing customers.

Especially is this true of china and glass departments. Stocks that will not move add nothing

to the efficiency of a department, and only occupy space which might be used to a greater advantage for grazing purposes. It is true that certain standard lines may be successfully carried from year to year, but this fact alone does not make an antique shop of your department. Dust-catching and space-filling stocks may give an impression of largeness, but never of order and completeness. What is needed is a stock representing the newest samples on the market and the latest accomplishments of the trade—a stock which offers the

greatest return for the money invested by the customer and a reasonable amount of profit to the dealer. For it is not the cheapest articles that are the best sellers, but articles where the ratio of price to value is the greatest. A buyer must study the market and the particular wants of the trade to which he sells. When he



A Section Devoted to Marbles

has learned what they want and where he can best secure it, then the department may be stocked with the assurance that goods selected will move. The smaller department thus frequently has an advantage over the larger in that a limited stock may be more carefully selected and displayed than a more extensive one.

The importance of the proper arrangement and display of china and glassware has been emphasized repeatedly in these columns and need not be repeated at this time. Suffice it to say that goods properly arranged and displayed are half sold. Proper display may easily be attained by the use of tables, showing each article by itself as if in service; it may be accomplished through articles accessory to the use of china and glass, such as the tea-wagon, the serving-table or muffin-stand; by the use of terra-cotta statuary or art pottery, for separating the various department sections, and in ways so numerous that the dealer has no reason whatever for an uninviting store. If your stock is so large that it will permit of only partial display, increase the space or diminish the stock. Do only as much as may be done well if you wish to be successful.

A china department to be successful should not be carried along by other departments of the store, nor even just drawn, at the end of the year, across the line which separates loss from profit. It should be self-supporting in every respect, just as independent as if it were a unit by itself, and not only a part of the

whole. By self-supporting is meant that its sales ought to pay for the space occupied, the light used, the advertising effort made and the operating expense incurred, and then show a fair margin of profit—as if the other departments of the store had never been heard of. Salesmen should feel that sales were dependent upon them, and department managers should feel themselves responsible for the progress of the department. These feelings should be respected.

The value of a department manager's feelings as

a tangible business asset was well outlined in a recent issue of *Printer's Ink*.

Harry Gordon Selfridge, then a managing partner of a prominent Chicago retail store, always took a close personal interest in the advertising and often had decided views on the subject. Late one afternoon, the advertising manager went into his office and showed him a proof of a four-column newspaper advertisement which had been planned to run in all of the leading papers. The advertisement, a rather elaborate affair with a big border made up of fifty-seven articles of the following day's sale, had not previously come to his attention, and when he looked at the proof together with a memorandum that it would cost six hundred dollars to print, it was very evident that he was greatly displeased, and he so expressed himself. The advertisement had been in preparation for two weeks. An elaborate drawing had been made of fifty or sixty arti-



Fancy China Section



Cut Glass Section of the Simpson-Crawford Company China and Glassware Department

cles and the prices and descriptions were all there. It had all been worked out with the department manager who had approved the prices and had gone home for the day. The sale was to begin the following morning and everything was in readiness. Mr. Selfridge, as was his custom when he wanted to get an entirely new angle on a subject, turned in his chair with his back to the desk and looked out of the window, locking his hands at the back of his head. Presently he turned and picked up the proof from the desk and looked it over again and said: "The advertisement may go through just as it is, but it doesn't represent my judgment at all. It's just about two months till Christmas. The department advertising will do over a million dollars' worth of business in the next two months. If I kill this advertisement after so much time and thought has been put on it *it will take more than a thousand dollars' worth of enthusiasm out of the manager*, and it will show up on that million dollars' worth of business. Now, don't tell him. Just go ahead and run the advertisement."

The Simpson-Crawford store on Sixth Avenue, New York City, has witnessed numerous changes during its many years of business history—it has seen larger stores come and go, it has seen the advance point of the shopping center reach Thirty-fourth Street, it has seen changes in the appearance of its immediate neighborhood, changes in department store methods and management—and through it all has maintained a reputation for earnest, dignified business methods and a fair and courteous treatment of the public, thereby winning the confidence and support of a large and high-class clientele.

The china and glass department of the Simpson-Crawford store possesses more than many others the characteristics outlined in the foregoing paragraphs

and has not sacrificed effectiveness of display and arrangement to largeness of stock.

Located on the fifth floor of the building and overlooking the balcony on the north the department occupies almost all of the southern or Nineteenth Street side of the floor. Along the balcony in two rows of long tables, each neatly covered with table linen, is an exhibit of dinnerware which compares in beauty of appearance with any shown along the busy avenue. In the center of the department is a similarly arranged exhibit of fine cut glass, and further along, sections devoted to summer glassware, Colonial ware, pressed glassware, etched glassware, stem ware, and plateaus. In another section of the china department are collections of art pottery, fancy china, breakfast sets, decorated china, berry sets, kitchen ware, cooking ware, brassware, marbles, statuary, bronzes and lamps. The latter are exhibited in a separate section adjoining the main department by a large arched entrance. In addition to these are two rows of domes suspended over the dinnerware section and extending the entire length of the department.

The accompanying illustrations convey a better impression of the appearance of the department than could be given in any description. In these one may see the uses to which every space has been put—the pyramidal construction of tables about pillars; the construction of tiers above cabinets, avoiding an appearance of flatness, and the suspension of game plates about columns; or he may see the many methods of decoration which have been used to give the department tone and completeness—the placing of a piece of statuary, art pottery or pedestal here, the use of a palm, poinsetta or candle shade there; and from them gather many suggestions of no little value to those engaged in similar occupations.



Art Pottery, Brassware and Lamps—Simpson-Crawford Company

Practical Science Department

Edited by Prof. Charles F. Binns

A Plea for Co-operation (Continued) By Ernest Mayer, Beaver Falls, Pennsylvania

This article is reprinted from Volume XII of the Proceedings of the American Ceramic Society.

ANOTHER feature in this situation which most potters do not recognize is the fact that the structural material clay industries are making much more rapid advances towards getting on to a sound scientific and engineering basis than the potteries, and hence they offer the best berths for young college graduates. They not only pay better wages, but they offer greater opportunity for the use of chemical and engineering training. Pottery manufacture could use the same kind of ability, but in very few cases have potters cast aside their old conservatism and frankly gone at it, with a mind free from bias, to find where their methods can be changed.

The present tariff on pottery is not likely to remain for many years as high as it now is. The two great problems that must be solved to meet the new conditions are, first, cheaper materials and second, better machinery. Both are of equal importance. The American Ceramic Society is the source from which help will come on the material problem, at least.

At the annual meeting in Washington, December, 1907, a committee consisting of H. N. Harker, M. Collear, W. E. Vodrey and E. Mayer was appointed to investigate and report on American whiteware materials. The work that this committee was asked to do was "a thorough examination and testing of all American materials with a view of determining their comparative value for potter's use." The following is the report of that committee:

East Liverpool, Ohio, Nov. 19th, 1908.

To the United States Potters' Association,

Gentlemen: At the annual meeting held in Washington, D. C., December, 1907, a committee was appointed to investigate and report on American materials.

The men appointed on the above committee were Mr. Joshua Poole, Chairman; Mr. H. N. Harker, Mr. M. Collear, Mr. W. E. Vodrey and Mr. E. Mayer.

The committee met in East Liverpool, Ohio, in May, 1908, at the request of the chairman, who stated that for personal reasons, which he explained, he could not act as a member of the committee.

At a subsequent meeting in East Liverpool, Ohio, the committee met for the purpose of formulating some plan to meet the wishes of the Convention.

The only instructions that this committee has received were gathered from the remarks of the President at the time the committee was appointed. From his remarks, it would appear that a part of the duty of this committee "was a thorough examination and testing of all American materials, with a view of determining their comparative value for potters' use."

From the above statement, it will be seen that the task set is one that is practically impossible for the committee to accomplish, for the following reasons:

First. That in "the thorough examination and testing of all American materials," it means that a number of analytical and physical tests would have to be made, which would necessitate the employment of one or more Ceramic chemists at considerable expense, for which no provision has been made.

Second. One serious objection that has confronted this

committee is the fact that it matters not how faithfully and carefully they may carry out the wishes of the Association, that their reports could not be made without your committee becoming the advertising medium of certain brands of American materials, which they do not care to do.

Third. This committee is of the opinion that the work, as laid out by the Association, is now being done in a more thorough and comprehensive manner by the American Ceramic Society than could possibly be done by any committee appointed by this Association. The Transactions of the American Ceramic Society are filled with valuable, practical suggestions along every line of the pottery industry, and the fact that this committee seemed a necessity to you was due solely to the fact that this Association has not been fully aware of the great work already done, and being done, along the line mapped out for this committee.

We respectfully recommend that the individual members of this Association do everything in their power to increase the membership and encourage the work of the American Ceramic Society, for we believe that the future success, at least from the technical side of our industry, depends in a very large measure in taking advantage of the opportunity offered by the American Ceramic Society.

Respectfully submitted,

ERNEST MAYER,
W. E. VODREY,
H. N. HARKER,
M. COLLEAR,

Committee.

This investigation of materials is a very important matter for the United States Potters' Association, but to ask a number of manufacturing potters, who have their own business to attend, to examine and test all American materials, is simply absurd. That the materials need to be tested nobody will question, but the Association could only hope to get real work done by properly trained ceramic chemists and paying them for their work. If they will spend one-half the sum they now spend on matters pertaining to the tariff, they would be amply repaid at the end of the year. One of the practical results which I hope may result from this paper will be a joint committee from the United States Potters' Association and the American Ceramic Society to see whether a closer union cannot be made between the two societies.

A fact not generally known is that outside of Dr. Mellor, practically all of the men contributing the really valuable articles to the English Ceramic Society are practical manufacturing potters. This is a somewhat significant fact, for it shows that they at least are not adverse to publishing valuable information to the world, and that as potters they recognize what the English Ceramic Society stands for.

I would not have made this last statement about the English Ceramic Society except for the fact that many of the American pottery manufacturers regard the American Ceramic Society as a lot of theorists, whose work has no practical use or value. In this opinion they are perfectly justified if we have done nothing to show our reliability from the practical side. Our vol-

umes speak for themselves to those who will read them. Those who will not or cannot read them are not entitled to condemn them.

In conclusion I want to quote a few remarks made by Mr. G. P. Holdcraft, a very practical English potter, in his address as president of the English Ceramic Society.

True protection of our trade against foreign competition is to be sought in better trained leaders of the industry; men of wider views, such as we should expect to be turned out from a central college or higher technical school. While it is dangerous to follow the lead of the inexperienced expert, it is equally dangerous to trust to the non-scientific man whose only boast is experience in the narrowest rut.

I agree most heartily with the chairman of the Chamber of Commerce, Mr. Giddard, who some time ago pointed out how much better our position now would be if the thousands wasted on arbitration had been devoted to the establishment of a college. It is an absolute necessity that we should have a central technical college where more advanced studies and research work can be conducted.

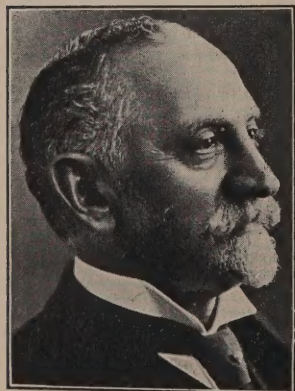
When I read the above I was satisfied that these sentiments expressed exactly the needs of the American potter as well as his English brother.

OBITUARY

AZEL D. MATTHEWS, son of James Matthews, senior member of the firm of A. D. Matthews' Sons, of Brooklyn, N. Y., and a grandson of the founder of the business, died at his home, 107 Fennimore Street, Brooklyn, June 13, aged forty-five years. Mr. Matthews had been in poor health since the death of his wife, three years ago. He had been manager of the supply department for fifteen years. Two daughters survive.

Abraham Abraham

Abraham Abraham, of the firm of Abraham & Straus, of Brooklyn, N. Y., who was widely known as a merchant and philanthropist, died unexpectedly June 28, at his summer home, Manatoona, on Cherry Island, in the Thousand Islands, his death being caused by a sudden attack of acute indigestion.



Mr. Abraham was born sixty-seven years ago in old New York, and was a son of Judah Abraham, a Bavarian merchant, who came to this country some years before the birth of the son. As a boy Abraham Abraham obtained employment in a dry goods store in Newark. He was rapidly promoted, and in 1865 embarked in business for himself in Fulton, near Johnson Street, Brooklyn, then the shopping center of that borough. He formed a partnership with Joseph Wechsler, and the firm of

Wechsler & Abraham soon became well known in Brooklyn. In 1883 the house moved up Fulton Street to the present location.

Mr. Abraham was a pioneer in the development of the present big shopping district of Brooklyn. After the retirement of Mr. Wechsler in 1893, the firm was reorganized, Nathan Straus, Isidor Straus, and Simon F. Rothschild entering, and the house becoming Abraham & Straus. The establishment is now one of the largest in the country, the buildings occupied by the business covering about seven acres of land. This great enterprise is looked upon as a monument of the genius of Abraham Abraham, and as indicating what was the importance of the man in commercial Brooklyn.

Mr. Abraham was president of the Board of Trustees of the Brooklyn Hebrew Orphan Asylum, president of the Board of Trustees of the Jewish Hospital of Brooklyn, president of Temple Israel in that borough, vice-president of the Society for the Prevention of Cruelty to Children, a director of the Brooklyn Bureau of Charities, a trustee of the American Branch of the Baron de Hirsch Fund, an incorporator and trustee of the Brooklyn Institute of Arts and Sciences, and a director of the Kings County Trust Company. He was a member of the Chamber of Commerce, the Brooklyn League, the Brooklyn Club, and several other organizations.

Surviving Mr. Abraham are his wife, a son, Lawrence Abraham, and three daughters, Mrs. Edward C. Blum, Mrs. Simon F. Rothschild, and Mrs. Percy S. Straus. The funeral services were held in Temple Israel, at Bedford and Lafayette Avenues.

I. Bentley Pope

I. Bentley Pope, president of the Pope-Gosser China Company, of Coshocton, Ohio, died at his home in Coshocton, June 27, aged 62. Born in Staffordshire, England, Mr. Pope married at the age of 21 and came with his wife to America, settling in Trenton, N. J., and engaging in the pottery business. Later he moved to East Liverpool, Ohio, and finally to Coshocton. A widow, five children, a brother, and a sister survive him.

Imports at the Port of New York.

Week Ending	China	Earthen-ware	Glass-ware
June 3	\$36,539	\$17,600	\$24,704
June 10	37,356	9,255	22,512
June 17	68,206	11,951	40,093
June 24	47,711	13,535	30,197
Total	\$189,812	\$52,341	\$117,506
Same period 1910	298,447	49,695	112,802

Delft Art Collection

The Belgian art collector, Evenepoel, who recently died, has left his whole art collection of Delft pottery ware to the Belgium government and the city of Brussels. This Delft collection is very valuable, and for some of the pieces Evenepoel was offered 40,000 francs. The whole collection has a value of a million francs.—*Keramische Rundschau*.

Gathered in Gotham

Being an Account of Some of the New Things on the Market and Where to Get Them

THE Schierholz lines, carried by H. C. Kupper, 52 Murray Street, are still complete, and orders are being received for late fall delivery. Import orders on low-priced Limoges dinnerware, for delivery early in September, may still be placed.

George F. Bassett & Company, 52 Park Place, are showing a new Bassett open-stock dinner set in a floral and conventional design in maroon, blue and green.

Paul Joseph, 64 Park Place, has a number of new pieces in plain Colonial ware, from the factory of Duncan & Miller, which are suitable for silver deposite work. The Duncan & Miller lines offer unusual advantages to those engaging in this work, and many manufacturers are profiting by it and placing substantial orders. Small plates in seven sizes, a new sandwich plate, a plain nappy in four, five, six, seven and nine-inch sizes, and a berry sugar and cream are also being shown.

I. Silverberg, representing the Mitchell Woodbury Company of Boston, Mass., and the Elite Glass Works of Bellaire, O., has opened a showroom at 76 Park Place. For the former company he carries a large line of open stock English dinner ware and German china, and for the latter, a line of gold and ruby decorated glass ware and specialties and a line of white or acid etched ware.

The Niagara Cut Glass Company, of Buffalo, N. Y., represented by C. B. and J. Warner, 47 Warren Street, New York, is putting out its new ribbon effect, known as the Niagara cutting. The line is made on all new shapes.

Fred Skelton, 32 Park Place, recently added the line of the Crystal Tumbler Company of Morgantown, W. Va., manufacturers of pressed and blown lime glass tumblers. The plant was unionized early in June.

C. L. Dwenger, 41 Barclay Street, is showing a new line of dinner ware in a classic shape. The treatments are on a white china body, in colors of black and gold, encrusted gold, or with green banding in conventional design.

O'Donnell & Dorner, 19 Park Place, is the newest firm of manufacturer's agents. Among the lines carried are those of the Crescent Cut Glass Company of Newark, N. J.; the Turchin Company, Incorporated, 17 Grand Street, New York; the Trenle Decorating

Company, East Liverpool, O.; the Newark Cut Glass Company and the Ionia Manufacturing Company, Trenton, N. J. In the line of the Crescent Cut Glass Company, special pieces, such as jugs, fern dishes, colognes, electroliers and oil bottles, are offered; for the Turchin Company a line of brass ware, particularly suitable for art and high-class department stores, is carried; the Trenle China Company manufactures a line of white ware and decorated china, and the Ionia Manufacturing Company are decorators of hotel china and high-class encrusted ware. A separate room is being fitted out for displaying brass ware. Mr. O'Donnell was formerly in the same line of business at 76 Park Place. Mr. Dorner has been associated with Higgins & Seiter and with the McKee Glass Company at 25 West Broadway, which position he resigned to enter into co-partnership with Mr. O'Donnell. Both members of the firm are well known to the trade, whose best wishes they have.

Hammond & Benford, 65 West Broadway, have dissolved partnership, but both will continue to represent Emil Kupfer of Brooklyn, N. Y., a manufacturer of cut glass. Mr. Benford will cover the South and Middle West and Mr. Hammond, New York, Philadelphia and Boston.

Robert Slimmon & Company, 96 Church Street, are showing a line of pottery from the factory of A. J. Wilkinson & Company, including vases, flower holders, rose jars, tobacco jars and jardinières. The Oriflamme decoration, a clever treatment of color schemes, is used.

Maddock & Miller, 53 Barclay Street, are showing a number of new designs in eleven-inch Royal Worcester service plates. Among the new decorations is a raised gold treatment, together with green and ivory tints and a raised gold border on a band of cobalt blue.

Brodsky & Sovak, sole agents for Count Harrach's Glass Works, Neuwelt, Bohemia, opened their sample rooms at 366 Fifth Avenue, April 1. Charles L. Nedoma is general manager. The Harrach Works are among the oldest of their kind in Bohemia, having been in the same family since their organization in 1630. Although there are agencies in Carlsbad, Paris and London and twelve other cities in Europe, Asia and Africa, none has ever been permanently established in this country, American customers having made their selections through European offices.

THE GLASS MAKING INDUSTRY

(Continued from page 8)

The pot method of melting glass is expensive. The pots must be made of selected clay, built by men skilled at the work, and slowly and carefully made in order that the clay may properly harden. Furthermore, even when the pot has been built its life is very uncertain. The slightest flaw will develop under the intense heat to which it is subjected, and even when there is no flaw disintegration shortly sets in. It is unusual for a pot to last more than three or four months, and often its period of usefulness is of very much less duration. When broken or outworn the old pot must be replaced, and its replacement is a troublesome operation. Moreover, the capacity of a pot is so limited that usually it is emptied in a day's working, whereupon twelve hours at least are necessary for melting a new batch of glass.

The search for a more economical method of glass melting led to the development of the tank furnace, the chief feature of which is the substitution of one large receptacle or tank for the several small pots of the older style furnace. The tank, just as the pot, must be built of a high-grade fire clay and is somewhat laborious of construction. One tank, however, may be worked through a large number of working holes, and normally a tank may be operated continuously through a whole working season.

Note.—This description does not cover the automatic machine factories, of which only three were included in the investigation of the Department of Commerce and Labor. The next article will treat of the reheating furnaces, the annealing ovens or leers, blowpipes, molds and machines.

(a) There are two types of melting pots in use, the open and the covered. The open pot is used for all varieties of cheaper glassware, such as beer bottles and jars; the covered pot for the finer varieties of flint or crystal, such as lamp chimneys or good quality tableware and druggists' bottles. There are some differences in the

construction of the furnaces housing these two types of pots, but the differences do not affect the working conditions of the shop boys and thus need not be described in detail.

The Evolution of the Lamp

By George C. Lynch

The first lamp was in all probability a simple conch shell with one side broken out and with a twist of wild cotton or some other equally primitive substance floating in oil as a wick. There is no record, however, to show when this type of lamp was first used except that it was the forerunner of the Alabaster lamps discovered in Babylonia and which were probably used about 4500 B. C. These first lamps were simply open saucers with a spout or opening for the wick. Later the top of the lamp was covered in and only the holes for pouring in oil and for the wick were left open—and, strange to say, the Oriental lamp of to-day is often of the same primitive type.

As has been said, the first lamps were made from shells, then from stone hollowed out and finally from burned clay and metal. Almost every known oil and fat was utilized, the kind usually depending on the climate or the ease with which a special substance could be obtained.

As civilization increased, more elaborate lamps were evolved and we find many fine examples of old pottery and metal lamps. The general style and principle of the lamp did not change, however, for many thousands of years and it was not until late in the eighteenth century that Ami Argand, in England, invented the first lamp along the lines of our modern oil lamp. From that time on the advance was rapid, partly of course because of the discovery of mineral oil in such quantities as to place it at the disposal of practically everybody in this country and Europe.

Today we use electricity, and much time, thought, and skill is employed in designing graceful and beautiful standards for carrying the lights and shades. Many of the richer lamps are copied from old standards used in bygone centuries in the different countries of Europe. These standards were originally designed as candle standards in most cases, although occasionally the old Oriental shaped lamps were suspended from them.

Until within a short time electric and oil lamps of the modern type have been made almost entirely of metal, but recently the wood carver has again entered the field and is in many ways displacing the metal worker.

There are many advantages in the hand carved wood lamps from a decorative standpoint. Both in carving and in color, a richer and softer effect can be obtained and any period of design can be easily carried out for special decorative effect at a much lower cost than in bronze.

The shades for the carved wood lamps should always be of fabrics, and very beautiful color effects are readily obtained and the decorative harmony easily made perfect.



Cameo Vases.—Count Harrach Glass ware

Count Harrach Glassware

Although the manufacture of glass had already been developed in Bohemia in the fifteenth century, it was not until two hundred years later that it developed such unrivaled perfection and established a reputation which it still retains. Soon after Gaspar Lehman had invented the art of engraving upon glass, the family of Count Harrach established a glass manu-

Aires, Cairo, Constantinople, Jerusalem, London, Marseilles, Paris, Smyrna and New York City.

The cuts used in illustrating this article were loaned by Brodsky & Sovak, the New York representatives.

The 1911 National Household Show.

The number of exhibitors who have actually signed contracts for the National Household Show to be held



Portable Lamps with Cretonne Shades
and Fringe Borders—George' C.
Lynch Company

factory with the purpose of utilizing the woodlands and mineral resources owned by them in northern Bohemia. This was in 1630 and the industry established is the oldest of its kind in Bohemia.

Since then, the factory has several times been changed in location, being transferred to a new and more convenient place as soon as the woods in its vicinity were exhausted and the cost of transporting wood supplies became too expensive. In 1714 it was removed to Neuwelt, where it has been continuously located since, this point being rich in mineral resources and excellent for distributing purposes.

The products of the Count Harrach Glass Works early became known throughout the world, as they remain today, for a highly skilled staff of workmen, having gained their experience from the work of centuries, are enabled to produce wares of a most perfect quality. Many of the existing varieties of glass are of their invention. Count Harrach glass presents an endless variety of form and decoration and offers something for every taste. During the past century it has won recognition at nearly every fair and exposition, having obtained highest awards at Vienna, Moscow, London, Boston, Berlin, Paris, Munich, Trieste, Antwerp, New Orleans, Chicago, Sydney, San Francisco, Prague, Philadelphia, Melbourne, Barcelona, Scheveningen, St. Louis and Buenos Aires.

The works at Neuwelt possess three furnaces of the Siebert System and employ about four hundred workmen and artists. There are five independent wholesale and retail stores, located in Prague, Vienna, Carlsbad, Moscow, and St. Petersburg. Agencies are maintained in Alexandria, Beirut, Berlin, Bologne, Buenos

in Madison Square Garden, August 19 to August 26, has already eclipsed all previous records, and a month remains in which entries may be made. Spaces are selling rapidly, and those who are thinking of taking space should sign for it at once, while they can get in on the main floor.

The pulling power of the show this year, as far as contracting power is concerned, will easily quadruple that of previous years, because the representative houses in the trade are working with the management this year and boosting the whole proposition, not only from a selfish standpoint, but due to the fact that it is a great market tonic. The show pulls thousands of buyers into the market at a time when they would not ordinarily go. The reduced railroad rates will be in effect previous to the show, and this will, of course influence many buyers to come who would not otherwise visit the market at that time.

Among well-known china and glass firms who have already signed for space are Geo. Borgfeldt & Co., New York City; Koscherak Bros., 29 Park Place, New York City; Bawo & Dotter, 26 Barclay Street, New York City; L. Straus & Sons, 46 Warren Street, New York City; William Warrin, 25 W. Broadway, New York City; West End Pottery Co., East Liverpool, Ohio; Reed Glass Specialty Co., New York City; J. W. McCoy Pottery Co., Roseville, Ohio; Reddan & Brown, 25 West Broadway, and Haviland & Abbott Co., 29 Barclay Street, New York City.

The Huott Publishing Company, publishers of POTTERY AND GLASS, will be located in spaces ten and eleven, where they will be glad to welcome all friends in the trade.

Vase Kraft Exhibit

Apropos of the descriptive article on Vase Kraft Lamps, recently published in POTTERY AND GLASS, it may be of interest to readers to know that displays of these goods are to be held at the Hotel Pfister, Milwaukee, Wis., July 3 to 8; Hotel Radisson, Minneapolis, Minn., July 10 to 15; Hotel Henshaw, Omaha, Neb., July 17 to 22; Kansas City, Mo., July 24 to 29; St. Louis, Mo., July 31 to August 5; Memphis, Tenn., August 7 to 12; Louisville, Ky., August 14 to 19; Cincinnati, O., August 21 to 26, and in New York City during the months of September, October and November. Vase Kraft Lamps are made by the Fulper Pottery Company of Flemington, N. J.

Conventions

The twenty-first annual convention of the National Brotherhood of Operative Potters was opened in Atlantic City, Friday morning, June 30th. The morning session was devoted to the acceptance of credentials and the afternoon session to the reception of the annual report of President T. J. Duffy, First Vice-President F. H. Hutchins and the delegates to the American Federation of Labor Convention. The sessions of the second and third days were devoted to the presentation and discussion of resolutions—one hundred and sixty-two of which were printed on the program. No session was held July 4th. Owing to pressure of business it is probable that the convention will be prolonged beyond its usual length.

The thirty-fourth annual convention of the American Flint Glass Workers Union opened at Sea Isle City, N. J., Monday, July 3d. Addresses were made by city and union officials, including Mayor Steinmyer and President T. W. Rowe. Tuesday was devoted to a parade and to water and athletic sports, the convention reassembling Wednesday morning and continuing in session during the remainder of the week.

The annual meeting of the Association of Flint and Lime Glass Manufacturers will open at the Hotel Marlboro-Blenheim, Atlantic City, N. J., Monday, July 17th. The National Association of manufacturers of Pressed and Blown Glassware will assemble at the same headquarters on the following day. At the conclusion of the opening sessions, both organizations will adjourn to the end of the Heinz Pier for the remainder of the convention. The workmen and manufacturers will meet later in the week.

There's many a man in this world of ours, who in his extreme anxiety to accumulate enough wealth to dignify it by the name of "fortune," draws his purse strings so tight to keep his pennies in that he keeps many dollars out.—The Farm Philosopher.

Because of limited space it was necessary to withhold the publication of the monthly installment of "The Technique of Advertising." The next installment will appear in the August issue.—Editor.

DIRECTORY OF PRINCIPAL ORGANIZATIONS ALLIED WITH THE POTTERY AND GLASS TRADE

AMERICAN ASSOCIATION OF FLINT AND LIME GLASS MANUFACTURERS.

President, Daniel C. Ripley, Pittsburg, Pa.
Vice-President, Marshall W. Gleason, Pittsburg, Pa.
Vice-President, Arthur J. Bennett, Pittsburg, Pa.
Treasurer, Thomas Evans, Pittsburg, Pa.

NATIONAL ASSOCIATION OF MANUFACTURERS OF PRESSED AND BLOWN GLASSWARE.

President, E. J. Barry, Toledo, O.
Vice-President, M. W. Gleason, Brooklyn, N. Y.
Treasurer, J. D. Wilson, Tarentum, Pa.
Secretary, John Kunzler, Pittsburg, Pa.

UNITED STATES POTTERS' ASSOCIATION.

President, E. M. Knowles, East Liverpool, O.
First Vice-President, William Burgess, Trenton, N. J.
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ADVERTISERS' DIRECTORY

	PAGE
Art Glass Mfg. Co.....	Inside Front Cover
Brodsky & Sovak	4
Cawthra, T. A., & Co.....	38
Drakenfeld, B. F., & Co.....	42
Duncan & Miller Glass Co.....	5
Empire Cut Glass Co.....	34
Ernest Gudeman	34
Genesee Cut Glass Co.....	38
Hanovia Chemical & Mfg. Co.....	Third Cover

Harshaw, Fuller & Goodwin.....	Third Cover
Harvey, I. R.....	40
Haviland & Co.	3
Haviland, Theo., & Co.....	Back Cover
Hinde & Dauch Paper Co.....	41
Hoag, Andrew H., Co.....	40
Huott Publishing Co.....	Third Cover, 33 and 40
Irons, Joseph	Front Cover
Irving Cut Glass Co.....	35
Keramic Studio Pub. Co.....	41
Lynch Co., George C.....	5
Mason Color & Chemical Co.....	42
Michigan Cut Glass Co.....	4
Mitchell Grindstone Works	40
National Household Show	36 and 37
National Silica Co.....	42
Nelson, John A.....	39
Ohio China Co.....	34
Ohio Silica Co.....	42
Oriental Glass Co.....	35
Paper Makers' Chemical Co.....	41
Penna. Salt Mfg. Co.....	41
Pittsburgh Lamp, Brass & Glass Co.....	35
Porcelaines, G. D. A.....	39
Rawsthorne, R.	40
Remington Typewriter Co.....	40
Rohrbeck, J. E.	39
Roessler & Hasslacher Chemical Co.....	42
Royal Art Glass Co.....	4
Shenango Pottery Co.....	35
Stadler Photograph Co.....	41
State College of Ceramics	41
Stillman Safety Lamp Co.....	39
Virden Mfg. Co.....	38
Weller, S. A.	34
Wengers, Ltd.	Third Cover
Wiarda, John C., & Co.....	Third Cover

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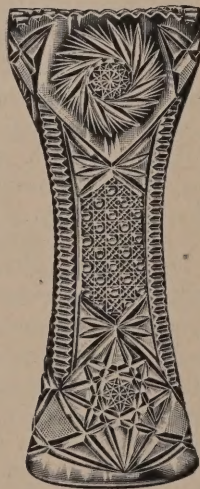
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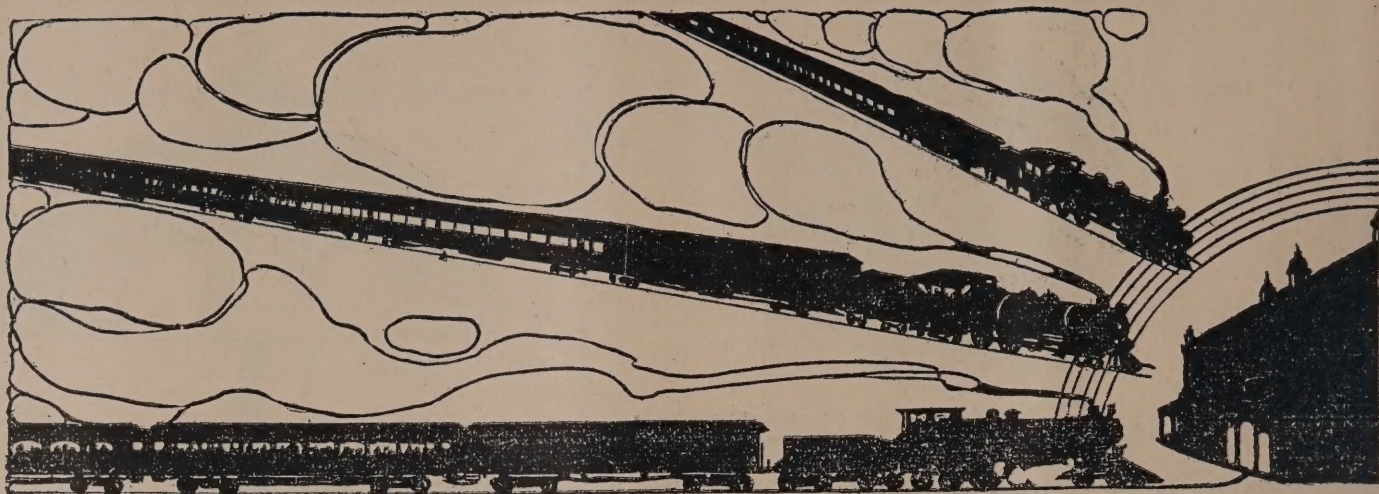
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THE MECCA OF The National Household Show--At Madison Square

Concerning Choc.o.ate Eclair Backbones

THE manufacturer who says, "Go get someone else in my line—and then come to me," will NEVER loom big in affairs of his trade because he doesn't *do his own thinking*. Being afraid to take the center of the stage, he is doomed for life "to sing in the chorus." The big rewards in merchandising have always fallen to the PIONEERS—the man who dares—the foot that makes its own tracks, instead of *following in* another's. We suppose that when Gabriel blows his trumpet members of the Timid Brotherhood will huddle together, sheeplike, and wait until SOMEBODY leads the way UP or DOWN. Let us hope that no practical joker starts a stampede in the wrong direction.

THE SHOW deserves your support, yes, we mean you, because it will strengthen, broaden and dignify a great industry. But, it is not on sentimental grounds that we seek exhibitors. The SHOW was planned to make money for US and for YOU and it WILL. This year ONLY from \$50 to \$100 is asked for an amount of concentrated publicity—the attention of 25,000 interested buyers—that you cannot obtain by ANY OTHER METHOD AT ANY PRICE. We expected prejudice. We foresaw opposition. We looked for distrust from the "oldest inhabitant" and the "veteran war-horse" who think that every NEW thing is a BAD thing, just because it doesn't conform to their "musty-fusty" ideas.

BUT—you cannot advance one SOUND reason, one valid argument why YOU as a manufacturer, jobber, selling agent or commission merchant would not be benefited beyond \$50 to \$100 by displaying and demonstrating your goods to 25,000 BUYERS THAT HAVE COME HERE EXPRESSLY TO BUY. Think it over—talk it over—sleep it over. We are confident of your decision.

The Size Of Space And The Sighs For Space

WHETHER your SHOW space is large or small doesn't count a tenth as much as whether you are represented in *some way*. The SHOW lasts a full week. EVERY buyer will see EVERY exhibit. He can't miss seeing YOUR display, any more than he can miss seeing the Garden's brilliantly illuminated tower. He will be so fascinated by the magnificence of the building, its decorations and booths, that he will LINGER LONG, while he's there, and visit the SHOW AGAIN and AGAIN. If you cannot see your way clear to engage a large space, ENGAGE SOME SPACE. Be where the buyer will be. Be where your competitor will be. Be in the Atmosphere of ORDERS—where you can make salesrooms appointments—where you can whisk the said Buyer down-town by "taxi" or in your own "motor."

Will The Buyer Attend?

H E WILL, because 20,000 buyers have already applied for or received tickets to the SHOW by mail. Thousands more will be supplied with tickets by exhibiting houses. Is it conceivable that any buyer coming to New York will neglect to visit the Garden when he can obtain a ticket WITHOUT COST, either by writing us for it or from wholesale houses he deals with? Would the buyer use a theatre ticket if you gave it to him? And, if he would attend a mere play for amusements sake, how much more likely is he to attend the NATIONAL HOUSEHOLD SHOW teeming with DOLLARS AND CENTS interest to him, and bristling with ideas, novelties and selling helps, *applicable to his own business*. Never fear—THE BUYER WILL BE THERE, but that won't do you any good, unless YOU'RE THERE WITH YOUR LINE.

FOR FLOOR SPACE
APPLY TO

THE NATIONAL HOUSEHOLD SHOW

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THE BUYERS

Garden, N. Y.--August 19th to 26th, 1911, inclusive.

Educational And Inspirational

DO REALIZE that the SHOW is not only a means of bringing the merchandise buyers together, but that it will educate thousands of *users*. Aside from the buyers, *more than 175,000 consumers* will visit the Garden. They will include New Yorkers and men and women from all over the country, for any, except New Yorkers, New York is the greatest Summer resort in America. If you make a full line of goods, you can kill two birds with one sum—reach the *dealer* and over 175,000 consumers. If the dealer is interested in your display, you can take “his order on the spot” or make salesroom appointments. *If the public are interested you can inform any inquirer where your goods are retailed, and thus help your dealers.*

A Whirlwind Success

EVERY revolutionary idea—every project that rattles the dry bones of old fogysm—every advanced method that stands “dignity” on its head and spins it around, has to face Doubt and Discouragement *at the start*. The Whiners, the wet-blanketers, the surly-lippers, the it-can’t-be-doners lift their voices in one deafening croak. They are like the Indian, because he does not believe in railroads, stands knee-high amid the corn and makes gargoyle grimaces at the train as it thunders by. But—the train sweeps on inexorably. The success of the Show can’t be lessened, if *you* stay out, but your success as a competing manufacturer *can* and *will* be greatly lessened. Two months *from now* the NON-EXHIBITOR will go into “executive session” with himself behind hermetically sealed doors, point his forefinger backward and *wonder* how he came to overlook such an UNEXAMPLED OPPORTUNITY to reach 25,000 merchandise hungry Buyers. And, the buyer will carry his enthusiasm ‘round town—will talk nothing but the SHOW—will spend *half* his time there—will *patronize* the houses that are “on the spot.” The non-exhibiting wholesaler who has been *deaf* to every appeal and *blind* to every advantage that the SHOW offers, will find himself stranded high and dry on the ISLAND OF DISAPPOINTMENT washed on all sides by the SEA OF ENTHUSIASM.

“My Styles Will Be Copied”

THIS musty mercantile “chestnut,” dating back to the barter-and-sale days of cave-dwelling, is still offered as an excuse by some manufacturers for *not* exhibiting at the Show. The best protection against *idea-piracy* is publicity. Be the first to display a new style—that’s the only way to get *all* of the prestige and *most* of the profits. Only a fool wastes his life in trying to do “something just as good.” It is the person who does the thing FIRST who gets all the honor and glory and *money*—all the cream off the jar of success. Only the skimmed milk is left for the imitator.

Act At Once

PRACTICALLY less than two months remain to arrange for YOUR display at the SHOW. Don’t put off! Don’t sow a crop of regrets. Don’t be among the members of the “Wish-I-Did Club,” who will wander dispiritedly up and down the aisles of the Garden, in it, but not *of it*, with the courage that came too late and hindsight that should have been foresight. HERE is the opportunity—NOW is the time, when the Buyer, visiting the displays of your COMPETITORS, asks why you are not exhibiting at the SHOW—his, the Buyer’s SHOW—what excuse except false economy can you give for not supporting a merchandising project so worthy, so modern, so *unifying* in its effects upon all branches of a great industry.

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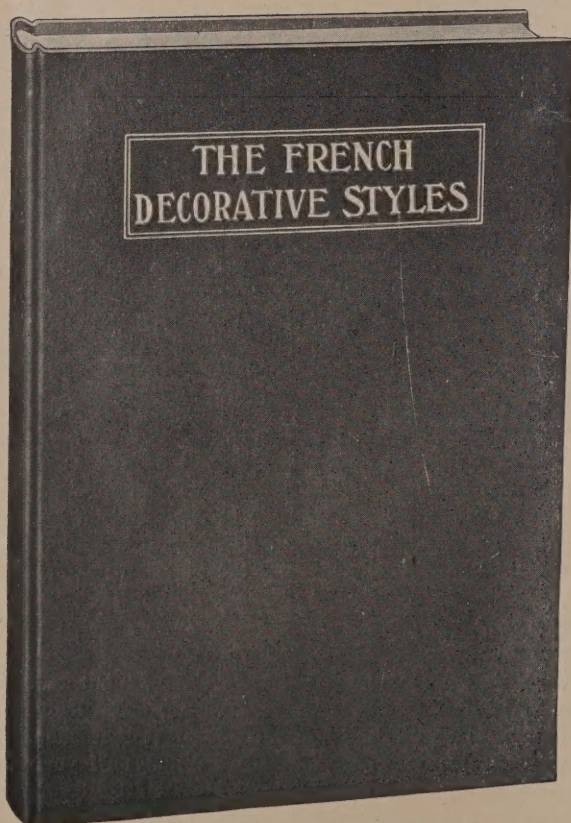
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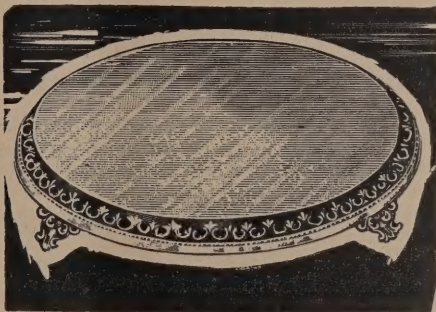
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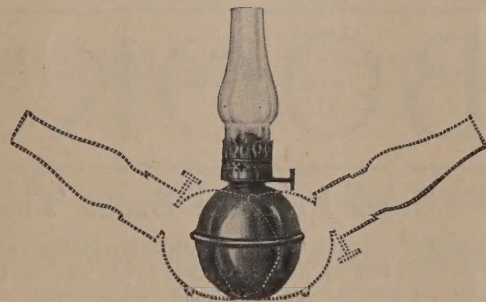


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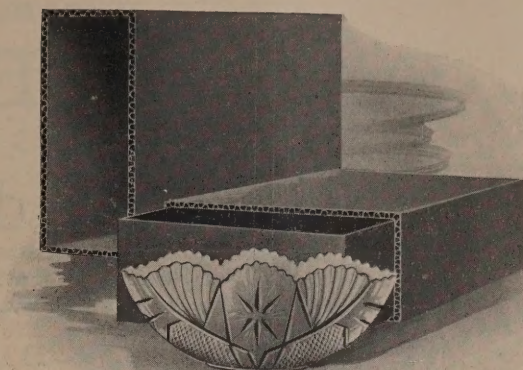
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